The Musical Tempo

Nov. 22d, '99 Vol. 4, No. 6

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

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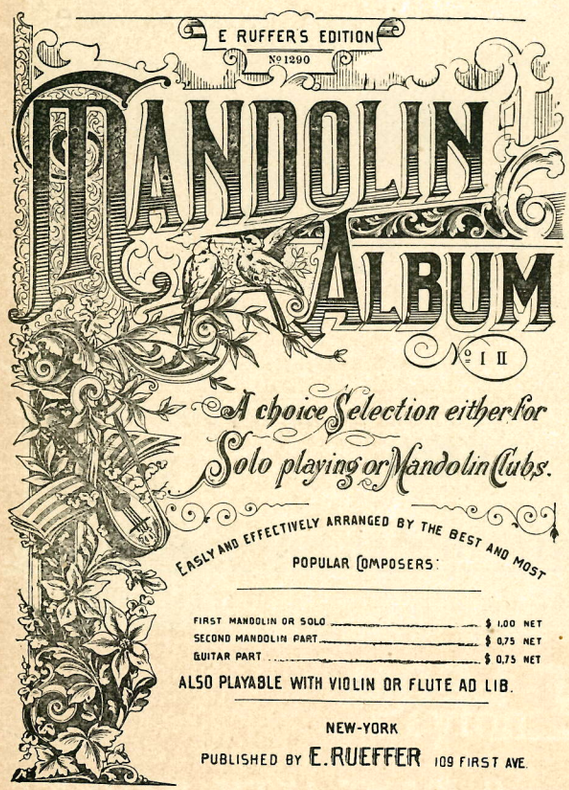
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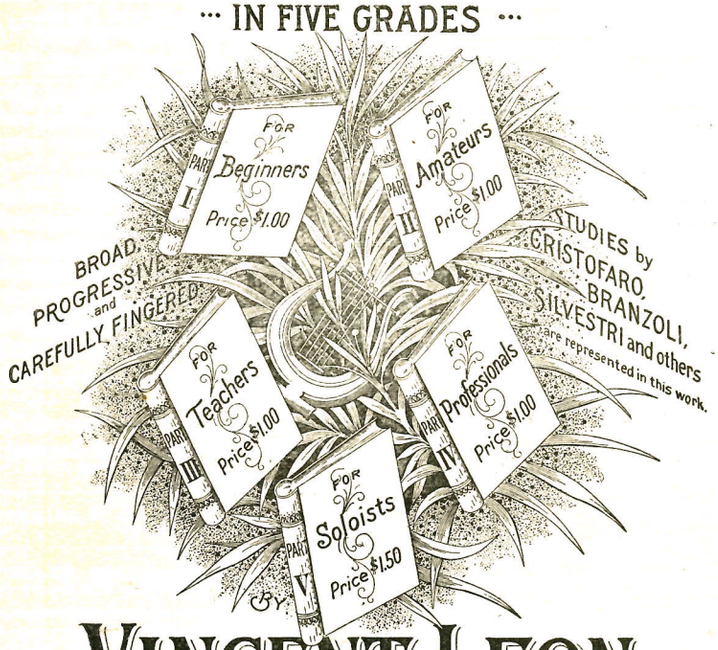

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PHILADELPHIA, OCTOBER-NOVEMBER, 1899

Peyton String Quartette.

Peyton String Quartette.

On our front page will be found an elegant cut of the Peyton String Quartette, of Washington, D. C. While the Quartette was organized but last winter it is one of the most popular in Washington. Mr. C. D. S. Walcott is business manager, and Miss Maude Walcott, director. Miss Walcott comes of a musical family; her father, now a retired colonel in the United States Army, having been a concert performer on the guitar, while her mother is a pianist of unusual ability.

It being the father's desire to live among his comrades, the family moved from Boston, Masr., to Washington, D. C. While the children, then nine, ten and eleven years, respectively, had previous to this time studied music, they were obliged to discontinue their musical studies upon their removal to Washington, as their parents wished them to finish their education at school.

When the children were about to renew their musical studies the idea occurred to them that by organizing a mandolin quartette among themselves it might assist them in their musical education. It proved so successful that they secured many engagements in concert, one of their recent engagements being at the Hotel Montaindale, at Montaindale, N. Y. During their engagement there from July 1st until September 9th, they received many flattering notices from the press, which we regret for lack of space we are obliged to omit

Miss Walcott, the director, studied banjo with Mr. Cullen, the popular and artistic banjoist of Cullen & Collins, and under Mr. Cullen's instruction proved an apt pupil of more than ordinary talent. Miss Walcott as a banjo solist is well spoken of by the press. The *Washington Post* has the following to say of one of her recent engagements: "Miss Walcott is a skilled banjoist and her work on that instrument formed no small part of the evening's entertainment."

Miss Walcott's sister is a pupil on the violin of Mr. Herman Rakemann, and has proved a valuable member of the quartette. Mr. Walcott is a pupil of Ernest Lent, celloist, who speaks of Mr. Walcott's playing in the highest terms. Mr. Walcott had the honor to play at the ball of President McKinley, and is an officer in the Washington Musical Assembly. The quartette have already booked a number of engagements for this season.

Will the Popularity of the Mandolin Permanently Predominate over that of Our American Instrument—the Banjo?

BY FRANK B. SMITH.

Is not the above question meditated upon by every musician who is interested in the advancement of the only instrument which our beloved America can lay claim upon as virtually belonging to her, namely, the banjo? While lovers of this instrument are loath to acknowledge it, we cannot dispute the realized fact that during the last few years the mandolin has gained a strong foothold upon our American music-loving people. In fact its popularity has taken such rapid strides that at the present time it is (excepting the violin) the most popular of all stringed instruments.

We can but ask: "Why is this?" Can a higher class of melody be produced from its strings than that which our Farland brings forth from the strings of the banjo?

There are, of course, the Virtuoso of the Mandolin, all of whom are playing the works of the great masters, but cannot the banjo come in for its share of artists who render, with equally good effect, this same class of music? I have only one conception as to its reason, which I attribute to the following:

The banjo (previous to a few recent years) has been surreptitiously kept down. People became imbued with the idea that it was merely a thumb-strum instrument, only to be associated with the negro minstrel." It has only been a very few years since this element of people have been brought to the realization that the banjo is *not* the instrument which they have assumed it to be. They are already realizing that *music*, plaintive and sweet, can be produced from its strings.

That the instrument gives *unlimited* space for the study of the classic strings.

That the thimble-stroke playing of the old school banjoists, is a thing of the past, and yet, with all of these undisputed *facts*, associating themselves with the instrument, its popularity as an instrument for America's music-loving element cannot be placed on a parity with that of the mandolin. As an orchestral instrument, the banjo is apparently diminishing in favor. Very rarely do we now hear of an orchestra composed entirely of the banjo family, *i. e.*, banjeaurine, banjo, picolo and bass banjo. The instrument, too, is being eliminated from our mandolin orchestras and clubs.

We have, of course, our banjo, mandolin and guitar clubs, but the majority of these organizations only play the banjo with a small per cent. of the selections from their more or less extensive repertoire.

When we stop to consider that the mandolin was first introduced into this country by the "Spanish students" only about seventeen years ago, we marvel at the rapid growth of its popularity and can but ask: Has this popularity attained its heighth?

The home of the mandolin we of course all know, is in "Sunny Italy." There it is the favorite instrument of the Italian nobility and Plebian alike. It is ever to be found in "Court," in the "Salon" and in the homes of the middle and Plebian classes.

Nearly every Venetian has, on board his Gondola, a mandolinist of more or less ability, and the more favored classes often engage a small mandolin and guitar orchestra to furnish entertainment on board. This is Italy, the mandolin's home, where there can be no doubt of its popularity being forever retained. But can such popularity as this be attained and made permanent in America? In this respect the American people are inclined to be somewhat "fickle," They want a "fad" from which, sooner or later they tire, and accept something new with an interest equally as full of "vim" and "seriousness," as that which they once manifested towards "fad" so recently discarded. Therefore we ask: Will the popularity of the mandolin permanently predominate over that of our American instrument—the banjo? Are not the possibilities of the banjo fully as extensive as those of the mandolin? Has this theory not been clearly demonstrated through the work of our American master, Farland? The writer has had the pleasure of listening to four of the recitals given by this great artist; the first one in 1894 and the last one in February of the present year, and at each succeeding recital he fancied he detected some new fact which Farland brought forth from the instrument. Of course there is the spark of genius in Farland, but without the possibilities of the instrument what would this genius amount to.

The writer has, perhaps, argued a little too strongly in favor of the banjo, but he realizes fully, the great possibilities of our American instrument, and desires, if possible, to add his "mite" towards bringing the popularity of the banjo up with that of the mandolin rather than lessen the popularity.

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Frederick J. Bacon's arrangement of "Alice, Where Art Thou" is being used successfully as a concert number by banjoists. Published by Edw. A. Meyer & Co.

Two very pretty mandolin duos are published by G. Muder, of Auburn, N. Y. They are not difficult and just the thing for concert as well as teaching. See his ad. herein.

If you want to sell your music, *now is the time* to advertise it. Rates on application.

"Who Dar," one of Walter Jacob's latest hits is played by Sousa's Band, and Mr. Townsend who is engaged by the Edison Phonograph Co., for their records of mandolin playing.

No matter how busy you are it pays to advertise.

"Timbuctoo March," a rag-time dream, published by the Ramsdell Music Co., of Boston, has proved unusually popular, and is now issued for any combination of mandolin, guitar and banjo. It can also be obtained for band, orchestra and piano solo.

Guitarists should note the new compositions and arrangements by Fred. C. Meyer advertised in this issue. His "Pleasant Reveries Waltz," though published but a short time, is being used in large quantities for teaching.

The O. R. Kraft Music Co., of Bellaire, Ohio, advertise their new cake walk "Carnival Capers" in this issue. For a short time any arrangement will be sent for ten cents. See their ad. for different combinations.

It is never too late to advertise your music, the season is now at its height. Rates on application.

A very pretty arrangement has been made of the "Waltz from Faust," by A. Teitzel. Club leaders looking for a good concert number will make no mistake in securing this arrangement. Published by A. Teitzel, Johnstown, Pa.

"Dance of the Phantoms," by Van L. Farrand, is becoming popular among banjoists. The banjo is tuned to D with piano and makes a brilliant and showy selection. Banjo parts have been published to Mr. Farrand's popular mandolin club music. Published by Mrs. May E. Farrand, Chicago, Ill.

Geo. Stannard, music publisher, of Trenton, N. J., advertises his Preliminary Studies herein. To thoroughly appreciate the contents of his studies read his article on "Class Instruction," in this number of TEMPO. Class instruction has set many teachers to thinking, as it has proven a satisfactory method as well as a money-maker for them. Mr. Stannard's announcement will be found in this issue.

Written for the "MUSICAL TEMPO"

"TEACHER AND PUPIL"

BY J. W. MCLOUTH,

Musical Instruction should be given with judgemnt and consideration. Many instructors in musical art fall into the error of teaching too much. The pupil should first be allowed to exibit his quality, so teach the teacher what to teach, this course would answer the double purpose of first revealing how much the pupil is capable of learning and what is still more important of permitting him to display his powers untrammeled, whereas, if the master begins by pounding his dogmas into the student, the latter becomes environed by a foreign influence, which if not repugnant to his nature may smother his ability musical ideas cause us to grow, as the showers from heaven create the verdure of the earth. You cannot abstain from all musical influence and then suddenly empty a whole reservoir of technical excercises upon your fingers, thinking thereby to become a musician as by magic. It is far better if you can only practice one hour a day, that you do that systematically for several years, than that you crowd four or five hours a day into your head and fingers, weary your head and injure your nerves, bewilder your brain and torment all of your neighbors in the hope of becoming suddenly a mushroom artist,

The great majority of players give too little attention to this important subject (*Exactness in Fingering*) for if a passage is fingered correctly and the fingering exactly followed, the hand as well as the mind learns the passage, and a mistake becomes merely impossible, it will be found that all musicians who play with certainty and without break give much attention to fingering, and these can be acquired only by exact repetitions of a passage over and over; including the fingering as well as notes, and *That* in a *True* time or rythm—in fact, including everything that goes to make a perfect performance, it hardly need be added, that the absolute perfection that this demands can only be controlled by slow practice. Do not expect the same uniform excellence in each recitation, the teacher must remember that *he* is not always in the same mood for work and study, and therefore should make due allowance for a similar variance in his pupils.

Many pupils as soon as their fingers have acquired some little facility are led astray by the charms of novelty and run into the error of attacking the most difficult compositions. The natural result of this overhaste is that such players, by omitting the requisit preparatory studies, always continue inperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner, many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner often coming to a standstill on false and discordant harmonies, missing the time, and making only a series of mistakes and blunders, usually putting aside the piece when half way through with the remark, "that's no good" I wonder why people will write such stuff. Inaccurate practice is worse than worthless, it is a positive injury to development, accurate ideas are a necessity, these come from the teacher, and are inspired by his teaching and illustrations. Exactness of impression fades fast, and the more delicate and artistic the model, the sooner it fades from memory. Hence, the necessity of the pupil being often with the teacher, and missing *no* lessons. Inspiration, enthusiasm, and the models up to which work is to be brought all come from the teacher, therefore the necessity of being often with him is apparent.

The boy's copy-book showed a fair penmanship as far as two or three lines next the printed copy, but his hand-writing steadily grew poorer and poorer as he got farther below the copy.

The Musical Tempo

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Advertising Rates furnished on application. Copy of advertisements must reach us no later than the fifth of the month. Change of advertisements should reach us by the first of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

PHILADELPHIA, November 22, 1899.

EDITORIAL.

A Merry Christmas and a Happy New Year to all.

Beginning with 1900 the TEMPO will add many new and interesting features. Several serial articles will begin in our January issue. You will benefit by becoming a subscriber.

The different journals devoted to the mandolin, guitar and banjo, seem to have done their share in placing good music before the public. If you have a program about five or ten years old compare it with your program of 1900.

As we go to press all arrangements have been completed for the Farland-Armstrong recital, which promises to be one of the most unique concerts ever given in Philadelphia. A full account of it will be given in the next issue of TEMPO.

The following performers and teachers will assist Thomas J. Armstrong, C. J. Levin. O. H. Albrecht, Paul Eno, C. A. Dampman, J. H. Minges, Fred. Stuber, O. F. Bitting, W. G. Briggs, Frank S. Morrow, M. A. Bickford, Fred. C. Meyer, George Stannard, M. Rudy Heller, R. L. Weaver, Harry N. Schulte, M. McLaughlin, George Flora, R. O. Eaton, Ed. C. Fisher, Andrew Watson, Al. Weymann, Theo. L. Kline, W. R. Field, Chas. F. Munger, W. L. Clark and others from distant cities.

Banjo, Guitar and Mandolin Teaching In Classes.

By GEO. STANNARD.

Having been connected with different schools for ten or twelve years, during which time I have watched some of our most learned and able men successfully conduct classes in various branches of art and education, and it was mainly through their ideas and influence, that I undertook the task of teaching banjo, guitar and mandolin in classes five years ago. It is with pride that I say a great many of my last pupils have received instruction only in classes. I do not calculate to take classes in exceptionally large numbers but I can guarantee success to all pupils I enroll who follow my instructions from twelve to twenty in a class. Anyone who is skeptical on the above subject will be welcomed and is invited to visit one of my classes, see my work and progress of pupils. The only persons I reject are those engaged in manual labor. whose hands are hard and caloused and would not succeed under any circumstances or conditions.

Suppose a pupil is a little backward; I take him aside, get him to exert his will power and determine to win, make an appointment with him for a little private coaching, and perhaps one private lesson will give him the confidence needed and he may come out at the head of the class at the end of the season, whereas, at the beginning he seemed the dullest.

I meet each class once a week, for two hours, keep both eyes wide open and closely watch each student by constantly moving about among them, offering such suggestions as I think best, see that they hold their instrumehts properly, use correct fingering, etc. I give each one a pitch pipe at the first meeting so after a few weeks all the trouble of tuning may be done away with, thus saving much delay. Before playing an exercise or piece I carefully define it, calling attention to the signature, time mark, different chords, accidentals and everything it contains helpful and instructive to the pupil.

As far as the financial part is concerned a teacher can readily see that class work is more profitable and pleasant. More instruments, music and merchandise will be sold; he will have many persons working for him who are anxious to start a class

My Stannard class studies are complete for each instrument; one has no bearing or is dependent on the other, except that each exercise or selection is written for 1st and 2d banjo, 1st and 2d mandolin and 1st and 2d guitar, and can be used in private instruction as well as in class work. If a teacher does not care for class teaching he may have two pupils in one family studying different instruments; they can practice together and help each other after first lesson. If the music is different the chances are he would not take the same interest, thinking it would take a long time before he reaches the degree where he can get music written for the two instruments that they can play.

Class teaching in a great many cases has proven a failure, because the teacher has gone into the work blindly or has not had the proper method to work with. With my studies I trust I have opened the way and made the road easier for those interested in class work.

Another point in favor of class teaching which must be recognized sooner or later by every teacher who is dependent on music for a livelihood that he must reach the masses, There are hundreds, yes, thousands, who feel they cannot afford private lessons who will jump at the idea of getting into a class, and will make good, hard working, serious students.

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THE FIRST STEPS IN THE STUDY OF HARMONY.

The First Principles of Harmony as Applied to Melody

BY R. M. TYRRELL

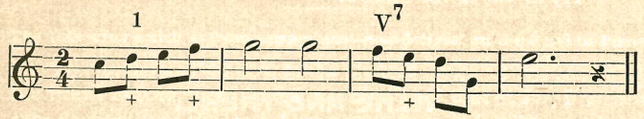
(Extract from the Preface.)

The intention of the Author of this little work is to provide a short route to the practical application of harmony to melody. On examination of the standard works on harmony, leads one to believe that the intention of the authors is to inculcate the study of harmony as an art. The art of choral building of choral mandulation and progression all together irrespective of melody, unless the upper note of each choral is to be considered as representing it, in fact the word melody scarcely occurs at all, it being taken for granted, that the student fully understands the application. There is no doubt that organists and good pianists do, but there is a very large class of musicians who make a specialty of parlor instruments who do not, and it is for those that the work is intended.

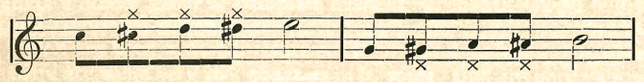
As has been remarked in the last number of the TEMPO. In order to have a melody pregress smoothly it is necessary very often to introduce notes which are foleign to the harmony of the bar in which they occur, those notes are called "passing" and "changing" notes, in the fifth bar of the second example (see last TEMPO) the note "e" marked with a cross in passing note, a'so the note "c" in the same bar of example which follows it, some of the best authorities give certain rules relative to passing notes. The accented beats of a bar are: six waltz time, the first, in six eight-time-the first and fourth, in common time; the first and third, and in two four-time the first and second beats, according to strict rule a passing note should not occur on those beats, this rule however, is very often broken by writers, the safest way for the amateur composer is to obey all rules, until he learns where they can be broken with safety.

In the following example (A) the passing notes are designated by a cross (A)

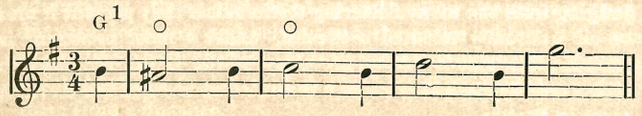
Ex. A.

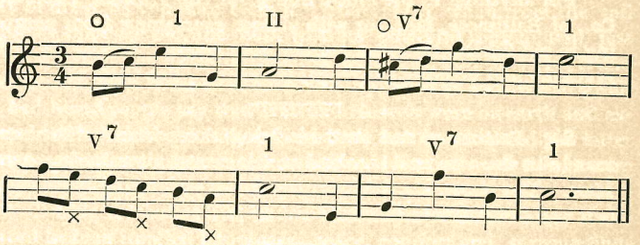


Sometimes those passing notes are chromatic, and one or two or even three such notes occur between the notes which carry the harmony.



In his first attempts at composition the student would be wise in confirming himself as nearly as possible to the notes of the harmony, have the melody run so as to leave no doubt of the proper harmony.

Changing notes are notes also foreign to the harmony, unusually placed at the distance of a minor second or half tone before or after the harmonic note. The following is a very strong example of the use of changing notes even going so far as to have the long note a changing note and the short note carry the harmony.

Changing notes very often occur on first-note of a bar and bear the same character as a grace note, as in the following example where the changing notes are marked by a small circle and the passing note by a cross.



The question is often asked "but if I want to harmonize a piece of music not of my own composition which is not written according to proper laws having a bar in passing notes and changing notes and harmoy notes so hopelessly mixed that it is hard to discover which notes carry the harmony, how am I to find out?"

You must form your judgement from the bars which precedes and follow that bar, it may be necessary to change some of the note, of this composers melody in order to have it conform with the proper rules and some reliance may be placed on the ear as a guide.

(To be Continued.)

PUBLISHER'S NOTES.

C. D. Smith, music publisher, of Chicago, has just published "Tyrolean Dances" for three guitars, it is well suited for concert purposes. For prices see his ad. in another column.

If you are thinking of publishing music, or you are not satisfied with your engraver or printer, you would do well to give Wm. F. Emerson, of Cincinnatti, a trial. Mr. Emerson has lately taken on several new workmen which demonstrates that his customers must be satisfied with his work. His ad. will be found in this number of TEMPO.

"Forest City Galop" is the title of a very popular composition among banjo players. By sending ten cents in silver to the publisher, Mr. Frank B. Smith, a sample copy of his latest teaching hit Peerless Schotische can be obtained. A number of other promising compositions are on press, a list of which may be found in his ad.

Stephen Shepard, music publisher, of Paterson, N. J., has a number of superb concert solos for the banjo. His Goldby and Shepard Progressive Banjo Studies which have been in use for over ten years by leading teachers, have been thoroughly revised and brought up to date with the latest system of fingering for the modern banjo of twenty frets. Banjo teachers should give them a trial.

Kerry Mills. composer of "Whistling Rufus" at a Georgia Camp Meeting, and many other famous marches, advertises his latest march "Impecunious Davis" in this issue. The unprecedented demand before publication of "Impecunious Davis" caused the publishers, F. A. Mills, to print a first edition, which has never been equalled in ths annals of music, namely, over 300,000 copies. Any arrangement desired can be obtained for mandolin banjo, zither, guitar and orchestra, etc.

MUSIC PUBLISHERS

By placing a trial ad. in the TEMPO, we can convince you that advertising pays.

For anything in the music line write the Howard Publishing Co., of Baltimore, Md., for with almost everything from composing to publishing they can supply your wants. Arranging, lithographing and printing are their specialties. See their ad.

Sig. Pettine writes that his latest composition "Berceuse" mandolin duo was well received at his recital given in Lawrence, Mass. The above is a dainty composition and one of Mr Pettine's *best* and never fails to please.

B. A. Bloomey, publisher, of Manchester, N. H., is enjoying a good trade on his publications, which have lately been issued with piano acc. A list of his publications are advertised in this number of the TEMPO.

"Joy and Pleasure" waltzes published by C. H. Yahrling Music Co., Youngstown, O., is enjoying an excellent sale. Due to the fact that it is one of the most pleasing set of waltzes written for mandolin club. If you are in need of a set of waltzes not difficult, this will please you.

There seems to be a general demand by mandolin orchestras for flute parts. Publishers of mandolin music are now beginning to supply the wants, and with the mandolin and cello parts considerable variety of tone is acquired by the mandolin orchestra.

H. A. Weyman & Son, publishers, Philadelphia, are having a good sale with Thos. J. Armstrong's banjo club music. The "Realm of Beauty," Mr. Armstrong's latest march, has become very popular with banjo clubs. A list of other publications will be found in Weyman & Son's half-page ad.

We desire to call our readers attention to a collection of mandolin duos published by Edw. A. Meyer & Co., a list of which will be found advertised herein. It comprises compositions by Paganini, Pettine, Abt, Meyer, Gebest and others. They publish the largest collection of the duo form in America.

H. E. McMillen has met the needs of mandolin players in getting out a fine arrangement of the "Palms" which has lately become so popular. Players have been looking for a good, full arrangement of this selection and they should avail themselves of the opportunity to secure it. See Mr. McMillen's ad. in this issue; he has some other worthy publications.

"The New Century" is the title of a new book just published by Herrington and Pitney, Eagle Bridge, N. Y. Another important book is their "Selected Anthems No. 1. The books are designed for class, choir, concert or convention, and if after a thorough examination, they are not what you want, your money will be refunded, see ad. for description.

"Memories of Farland" an artistic banjo solo by S. Duncan Baker is a composition that banjoists should have. An introduction with tremelo, is followed by a beautiful waltz tempo, and returning to tremelo, ends with a short but decided final. "Thoughts of the Cadenza" by the same composer, is now in press. See announcement in our advercising column.

The Hazen Publishing Co. of Chiaago can supply you with anything published in mandolin music. Before wasting time and money you should write them, as their catalogue is a large and varied one. Their ad. appears in this issue of the TEMPO.

One of the most comprehensive and practical methods ever published for the banjo, is Stahl's. Being compiled so that a thorough knowledge of the instrument can be acquired without recourse to other text books. A thorough exposition is given of the modern right and left hand fingering. It is published by Wm. C. Stahl, Milwaukee, Wis.

Banjo and mandolin players will be pleased to learn that J. H. Jennings has issued his "Hustler Galop" for all combinations with both guitar and piano accompaniment. Almost everyone knows the merit of Jenning's banjo music, and they will not be disappointed in the "Hustler Galop." See his advertisement in this issue.

E. Rueffer, music publisher, 109 First Ave., New York City, in his half-page ad. calls attention to several mandolin albums he publishes. His Mandolin Album, No. 2, contains a variety of music and deserves every club's attention. Several of the selections contained therein have zither, flute, piano and cello parts. By cutting out his ad. and sending it to him you will receive the benefit of his special offer.

Guitarists and teachers will undoubtedly welcome the Aurea Guitar Folio just put on the market by Edw. A. Meyer & Co. The book is made up of a collection of gems gathered from the best modern sources, containing compositions by De Janon, Frey, Meyer, Kraft, Willey, Tyrrell and other prominent writers. Teachers find it a collection they have been thirsting for and their appreciation of its merit is shown in the large orders received. A list of contents will be found on page 28.

Try an ad. in the TEMPO.

HERE AND THERE.

The Enterpe Club of Boston played several dates in the vicinity of Philadelphia.

Hyde Gowan, the western Banjoist, is using Bacon's arangement of "Alice, Where Art Thou?" and writes that it never fails to please his hearers.

The Florentine Troubadours, a club of young ladies under the leadership of H. A. Webber, the popular teacher of Portland, are highly spoken of by the press. The ladies have established themselves as favorites among the music-loving public of Portland, and under Mr. Webber's tuition are constantly winning new laurels.

The Bay State Mandolin Orchestra, an organization composed of twenty-five ladies and gentlemen, of Waltham, Mass., under the able leadership of E. C. Ricker, issued a neat prospectus. Judging from the many flattering testimonials they present it must be an unusually talented orchestra, under a most proficient instructor, Mr. Abbot Basset, secretary of the L. A. W., pays the club a worthy compliment for the music rendered at the L. A. W. meet in Boston.

Vincent Leon's Mandolin Schools.

Parts I and II of Leon's Mandolin Schools have just been published. The artistic reputation of the author, Mr, Leon, is a guarantee for the high merit proclaimed for the works. The different works are progressive, each grade leading into that which follows. To fully realize the immense importance of these schools get a copy, and at a glance teachers will see that the art of mandolin playing is clearly set forth.

Musical Merchandise.

Valentine Abt's mandolin pick is being used by many of the leading mandolin players. They are made in both tortoise shell and celluloid. For prices, etc., see his page ad. in this issue.

Frank Z. Maffey, Indianapolis, Ind., sole agent for Palmer's Perspiration Powder, is experiencing a lively demand for his goods. Those troubled with perspiring hands should try this wonderful discovery, as it helps the confidence of the artist and student while playing.

When you get out something new in music don't keep it a secret. Tell the people about it by advertising in the TEMPO. Rates on application.

The sales of Frederick J. Bacon's "Neverslip" banjo bridge increases every month. Banjoists have been looking for a bridge they can rely on, and in the "Neverslip" they have found a bridge that combines all the points necessary in a first-class banjo bridge, as under the most violent usage it clings to the head. By sending ten cents to F. J. Bacon, Hartford, you can obtain a sample.

TO MY BELOVED FRIEND THE MANDOLIN.

By HERMANOS ALZUYETA.

The following article is from a prominent mandolinist on the Road to Fame.

You undoubtedly know of the proverb, that, "A friend in need is a friend indeed," and I must say how true that is, for, if I have ever doubted it in the least, I am now only more forcibly convinced of it's truth. Particularly so during your abscence from me; only then I learned that, without you, life would almost be worthless to me.

Now that you are again with me, and since, I again feel happy and contented, allow me to recall to you a few pages of our past, which has been so deeply impressed in my mind, at least. I confess there are some very sad chapters in it, some, that are very painful and at the time of it's occurence, has almost brought me to despair.

It is just, as when from a distance you are observing a tree which is being mutilated by the merciless hand of Autumn. Those healthy looking branches, with their beautiful green leaves, which were inspiring to every child, man and woman; their artful work of spring and summer is now being defaced and crushed by the cruel hand of Autmmn, to that extent that it makes your heart ache and sends the tears rolling down your cheeks. The heart rending scene will make you feel depressed, only, if you observe it closely; but, observe it from the distance and it will fill you with admiration; those stiff, dried up and yellow leaves, will from a distance, look soft and velvety and the entire subject will appear to you like a man of gold. It is likewise in human life. Unhappy events of the past, are a pleasure to us when contented, we observe them from a distance.

It is now several years since my heart has been relieved from depression, therefore, allow me to review a few pages of our past. They will undoubtedly be a pleasure to both of us.

How well I remember. It was a beautiful, summer moonlight evening, when nature seemed to be attired in its full glory of divinity or dress, as you may term it. That night, when from the tall steeple opposite me, the bell, with its powerful tongue, had just announced to the world the hour of midnight, that moment found me resting on a divan at my window drowned in sorrow and grief. I had heard people say that Hell and Heaven were on earth and existed in the world. I fully believed the first but doubted the latter as to me at least experience made it evident that such things were impossible.

During my entire life, nature seemed very cruel to me. If the word heaven implied happiness, peace, comfort and surroundings it friends; then it was entirely unknown to me. For can you call it peace when for every mouthful you eat, you must fight like a tiger and toil like a slave with your head bowed down before your cruel and heartless breadgiver? Can you call it surrounding of friends, when standing at the well of comfort and with a rope that is woven with the sweat of your brow, you are about to bring up a bucketful of its refreshing liquids; you are surrounded by brutes wearing the mask of friendship, who with their knives in their hand, stand ready to cut the rope, saturated with your blood and sweat and thus deprive you of the products of your hard toil.

My life seemed to me as if it was surrounded by the demons of Hell, and I could not believe that Heaven existed on the earth; and thus I was studying, thinking and reviewing my past, which up to that moment has been very eventful to me, but almost unuseful to the world.

I nad almost concluded that I was a burden to humanity and the globe had I not been here, the earth would have been lighter in weight and would revolve easier on its axis, what would probably make the struggle of life easier for hamanity, still I did not feel guilty of my being, as I know I was not responsible for it, and the only thing that I could account for nature bringing me here was that it was very generous and just threw me in the bargain for good measure.

So my mind was wandering from the past to the present and into the obscure future, where, I would find no encouragement for my further treading the surface of the globe, the use of which I was told is always charged to you and has to be paid either in dissemination of your knowledge or money. Of course, I possessed neither, and as stated above, I could find no reasonable cause for my burdening the globe any longer.

(To be Continued.)

CONCERTS.

A very enjoyable concert was given by Weitzel's Juvenile Mandolin Club, at Bradbury's Hall. The large audience that filled the hall seemed to inspire the members, as each and every number was artistically rendered, reflecting great credit upon their painstaking instructor, Mr. Weitzel. The Juvenile Club is composed of children ranging from six to ten years of age, and their rendering of six numbers, committing them entirely to memory, showed the natural ability they possess, and also that their surprisingly brilliant rendition, considering their ages, is due to thorough instruction. The rendition of the closing number by Misses Anna Weitzel, Gussie Kohlhans, Mamie Betzold and Masters H. Weitzel, M. Weiss, W. Emhart, A. Leister and A. Weiss, was especially pleasing and deservedly encored. The banjo duets by Messrs. Weitzel and Williams scored the hit of the evening. Under the management of Mr. Richard Holly the concert was a financial as well as artistic success.

HERE AND THERE.

Samuel Siegel still continues to prove an attraction in England. Mr. Siegel writes that he may soon return to America. Mandolin players will welcome you, Mr. S.

A select concert and hop was given by the Helvitia Zither Club under the direction of Mr. Carl Tschopf October 23d. The attendance was unusually large. The ladies' club of fifty and an orchestra of one hundred zither, mandolin and guitar players were special features.

A Farland concert was given in Greenfield, Mass. and Hinsdale, N. H., under the management of Myron A. Bickford, the popular and deserving teacher of that place. Under the management of Mr. Bickford the concerts were both an artistic and financial success.

Mr. Frank Morrow has his hands full teaching at Mercersburg, and Irving College, the Carlisle Indian College and Harrisburg High School. Mr. Morrow while a banjoist at the top notch, is also a brilliant performer on the mandolin and guitar. As a painstaking instructor he has few equals. Naturally his services are in great demand.

R. M. Tyrrell, whose articles on 'The First Steps in the Study of Harmony" have been so well received by readers of the TEMPO, is now putting the finishing touches to this important work. This article will be issued in book form in 1900 and will be the first work of the kind—treating the mandolin and guitar exclusively ever published.

Two grand banjo, mandolin and guitar concerts were given in the auditorium of the Exposition Building, October 24th and November 9th. The clubs, under the leadership of Mr. Paul Eno, did excellent work, while the soloists, Vess Ossman, Fred. C. Meyer, Sig. Pettine and Benj. F. Kneel, won great applause by their artistic and brilliant work.

Personal.

J. Raymond Goodwin, the mandolin artist of Evansville, Ind., is in Texas with a view to locating. He will make San Antonio his home for the Winter. Mr. Goodwin is a brilliant player with a magnificent technique, and will succeed as a teacher or soloist wherever he may be.

Music Publishers.

Of the various methods for banjo recently published by Edw. A. Meyer & Co., their "Banjo Etudes" stand pre-eminently *the first.* No matter what method a banjo teacher may use, "Banjo Etudes" can be used in connection with it. "Banjo Etudes" is to the banjoist what salt is to your daily meal. Banjoists cannot afford to be without it.

Selections from the "Runaway Girl" also Stephen Adams' famous song, "The Holy City," have just been published for mandolin by Boosey & Co., of New York City. They are artistically arranged by the veteran writer, Vincent Leon. The selections can be had for clubs with piano accompaniment, and can be obtained from any music dealer or Boosey & Co., whose ad. appears herein.

N. S. Lagatree, publisher, of Saginaw, Mich., has a number of excellent arrangements for banjo. Mr. Lagatree's arrangements will be found artistic and appreciated by banjoists. A number of his publications are advertised in another column.

Among the Manufacturers.

The Graupner and Meyer extension fingerboard mandolin is creating somewhat of a sensation among the leading mandolin soloists. The extention is made to D and gives a decided advantage to the performer in the keys of B flat, C and D. They have lately issued a catalogue of a special brand of mandolins, branded "Shubert," which are in great demand. We would advise those wishing a good high-grade mandolin or guitar to consult their catalogue, which can be had upon application. For address, see their full-page ad.

The A. C. Fairbanks Co., of Boston, are doing an excellent business with their electric banjos. These instruments are handsomely made and are steadily increasing in popularity with the leading banjoists throughout the country. Messrs. Cullen and Collins, the celebrated banjo team, use them for all their gramaphone work. The manager of the gramaphone company has written Cullen and Collins that the records made by them are extremely satisfactory and a perfect reproduction of the banjo tone. This speaks well for the Fairbanks' electric banjo as well as these clever artists, Messrs. Cullen and Collins.

If you have not yet sent in your subscription do so at once. New or renewed subscriptions 50 cents per year, in advance. The music alone in each issue is worth at the least calculation $1.50.

Now is the time to lay in your stock of the following:

Albrecht's Progressive Studies for Mandolin, in 8 books, price 40c. per book
Weaver's Progressive Studies for Mandolin, in 12 books, price 40c. per book
Albrecht's Progressive Banjo Studies, in 6 books, - price 40c. per book
Standard Banjo Method, in 10 books, - - - price 40c. per book
Crown Method for Guitar, in 8 books, - - - price 40c. per book
Oehler's Studies for Guitar, in 6 books, - - - price 40c. per book

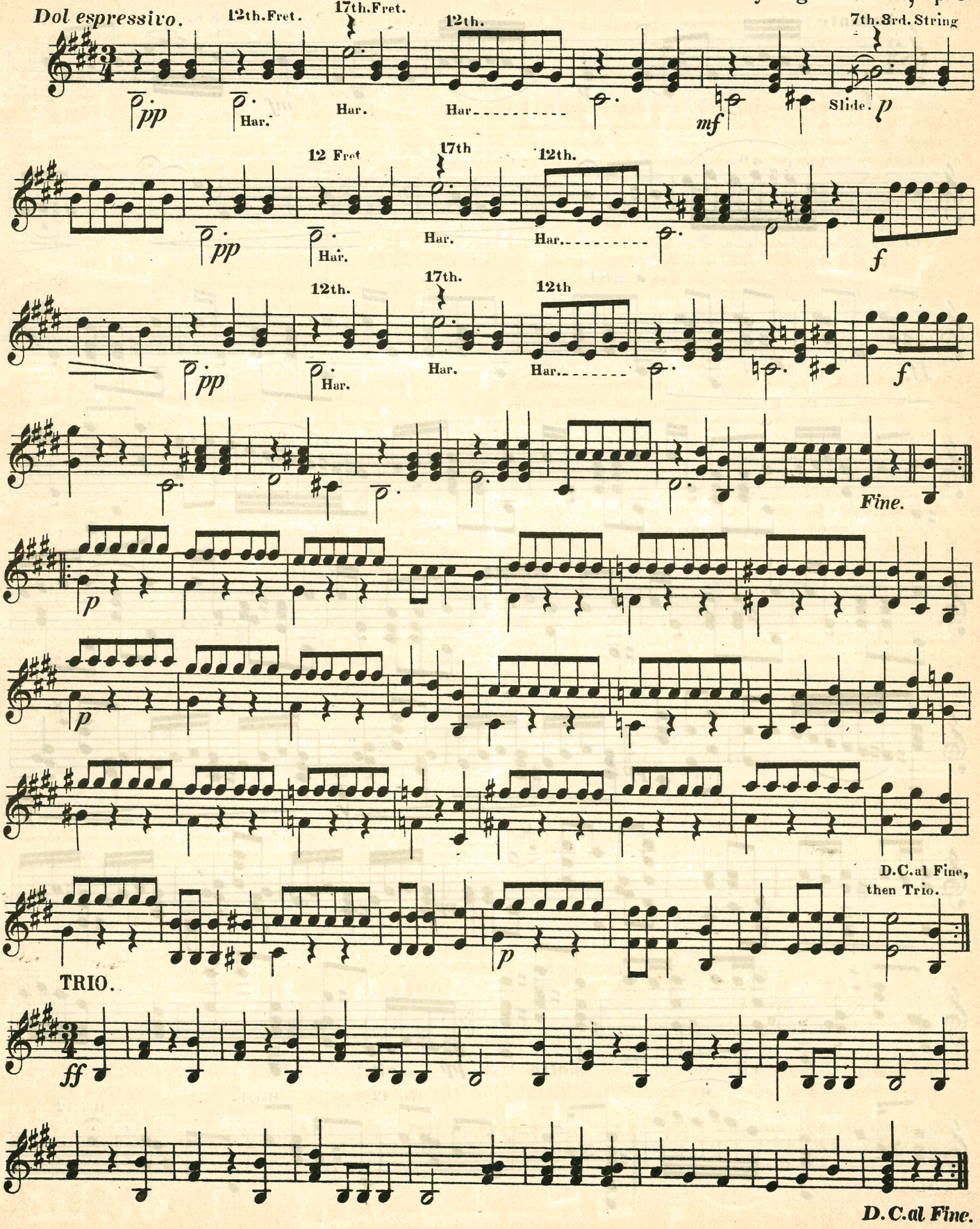
NOTICE.—Teachers of Banjo, Mandolin, or Guitar can make a bigger profit by using any of above Methods than any other Method on the market.

WRITE FOR DISCOUNTS WE WILL SURPRISE YOU, O. H. ALBRECHT, Publisher 1200 Arch St., Philadelphia

Respectfully dedicated to my wife.

Julia Waltz.

BANJO SOLO.
Bass to B.

By Sig. C. MANN, Op. 3.

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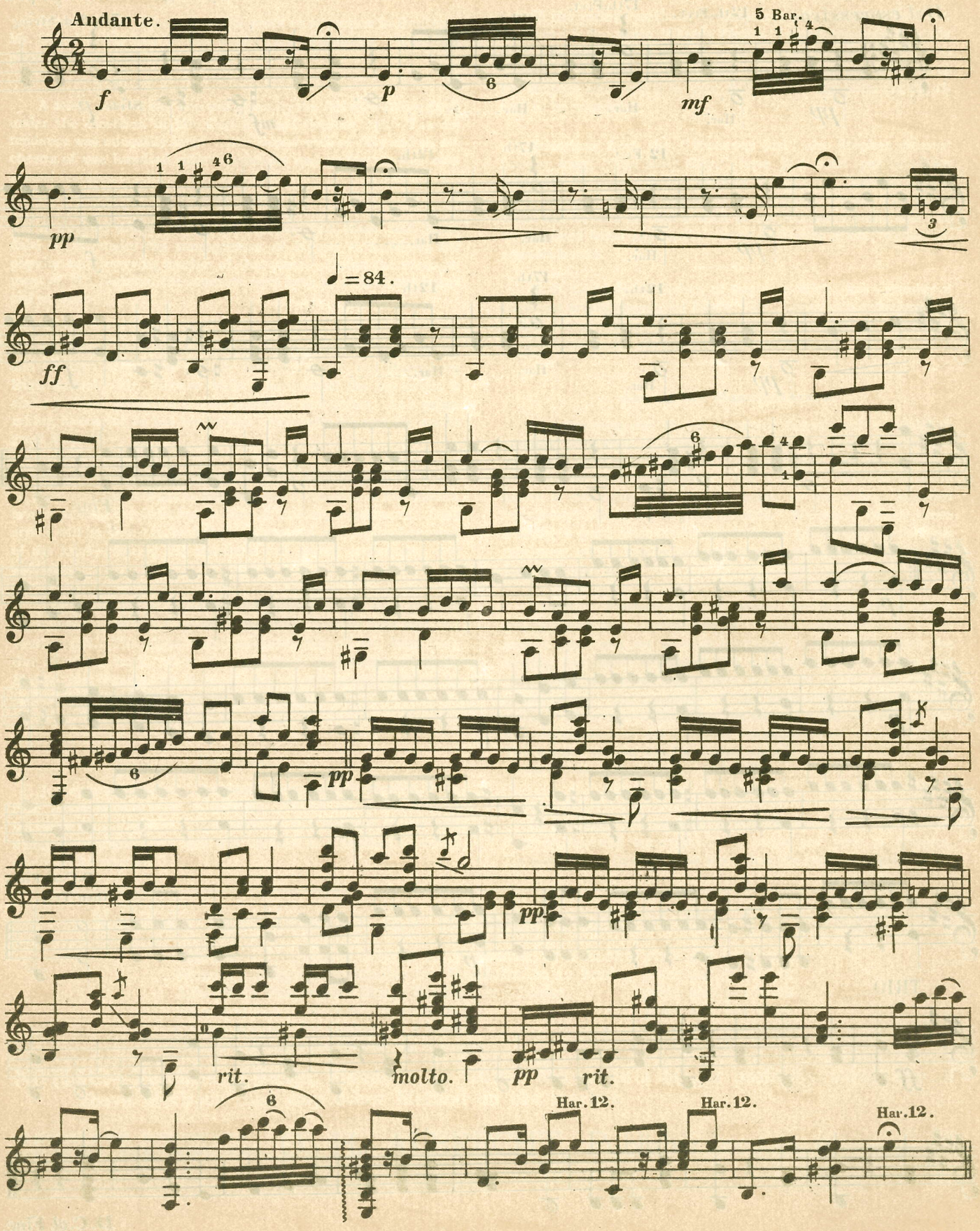
DANCE TANZWEISE

HELMUND.

GUITAR.

arr. by **Fred C. Meyer.**



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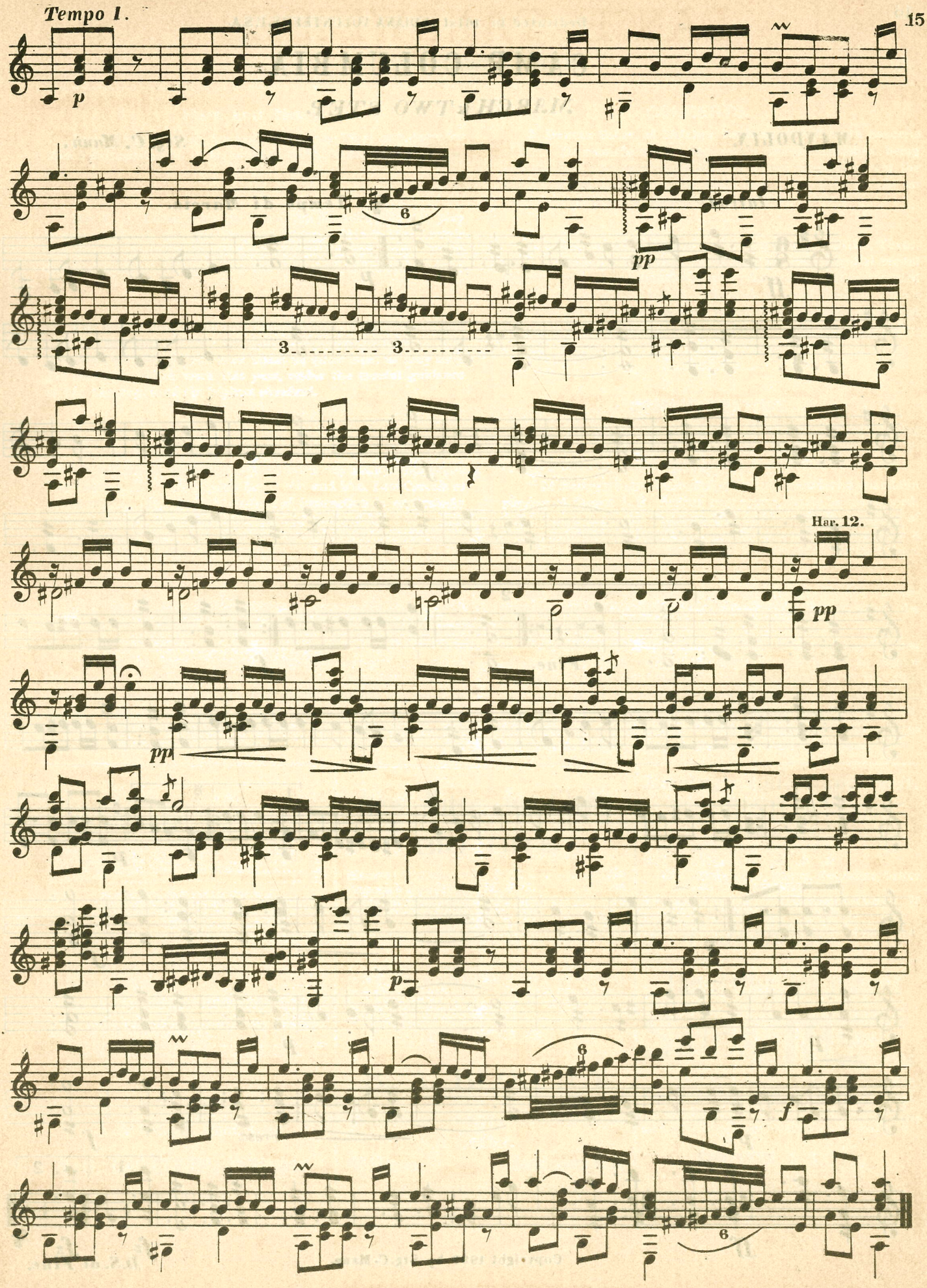
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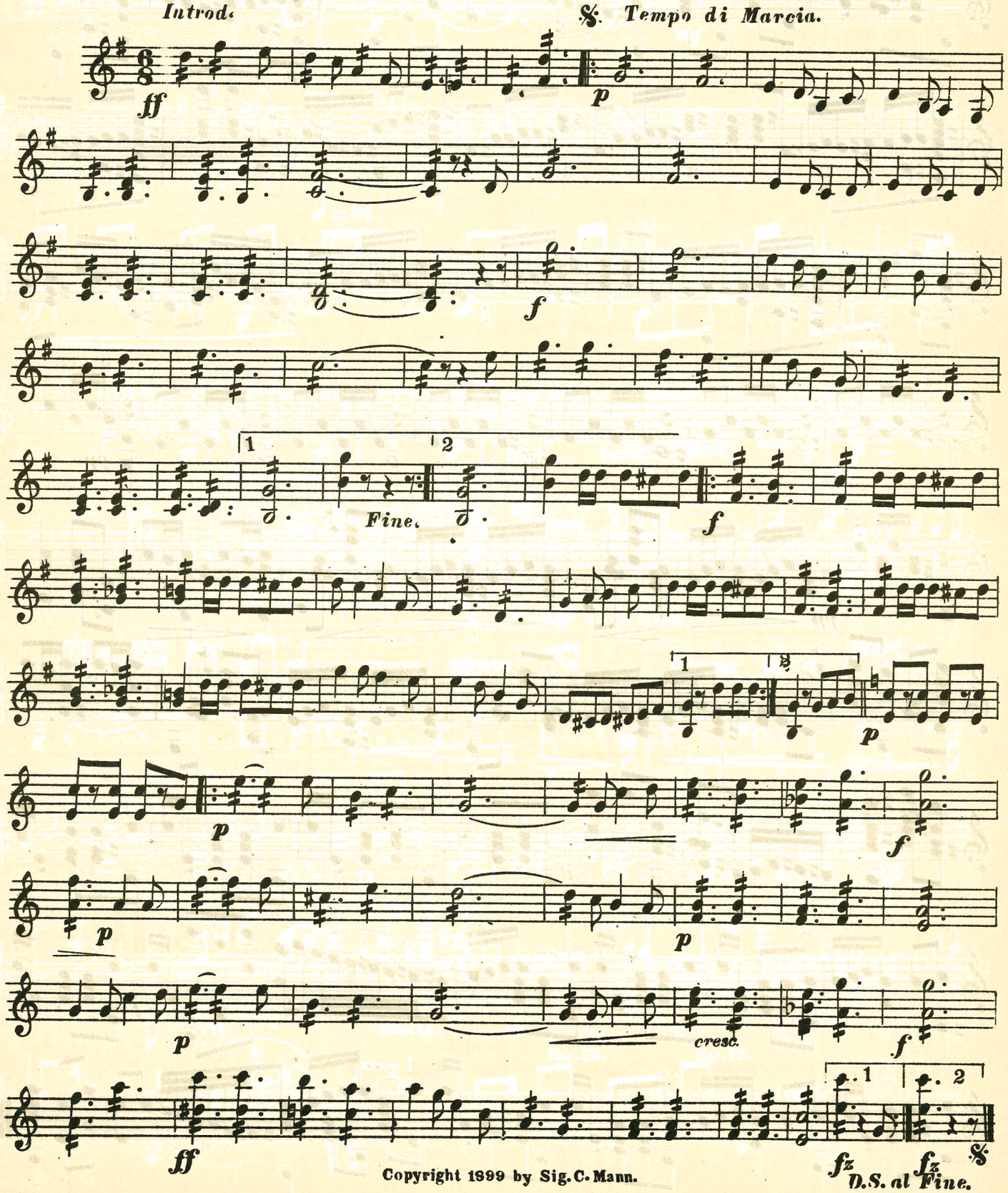
Dedicated to 161st INDIANA VOLUNTEERS, U.S.A.

CAMP COLUMBIA

MARCH & TWO STEP.

MANDOLIN.

Sig. C. Mann.



Copyright 1899 by Sig. C. Mann.

Here and There.

Farland has February booked solid in the West with dates for March still coming in. This promises to be Farland's banner season.

Mr. C. J. Levin, after his concert in Philadelphia, will play in several cities in the New England States. This is Mr. Levin's first year for concert work and he has been kept very busy. Those desiring to secure his services in this section should write him now.

The Boston Ideal's will tour Pennsylvania, West Virginia and Ohio in December. Those who will be fortunate enough to hear the Ideals on this trip will hear them at their best, as they have not been idle. Their work this year, under the careful guidance of Mr. Lansing, is of the highest standard.

Mr. Lew Crouch issues a neat prospectus. His success as a teacher and soloist the past five years has really been phenomenal. The London *Pall Mall Gazette* terms Mr. and Mrs. Lew Crouch as gifted artists. Mr. Crouch's method of instruction is particularly telling, the press speaking in the highest terms of his pupils' solo work. Among those most prominent are Miss Emily Curtis, Miss Gertrude Patt and Mr. Chester Briden.

Valentine Abt gave a number of concerts in California, playing at Kansas City and Birmingham, Bla., on his way. The Kansas City *Times* prints the following:

"Mr. Abt has been characterized by his press agent as 'king of the mandolin.' That he has not a clear title to that distinction has never been demonstrated by any claimant who has appeared in this city. Mr. Abt's playing is, to say the least, brilliant, and reveals what a master can do with the simple, rustic instrument called the mandolin."

CONCERTS.

S. Duncan Baker, of Natchez, has been quite busy in concerts of late. He recently made a two-week's tour of Mississippi, being well received wherever he played. At a local minstrel he was the star attraction, performing in white face. Mr. Baker, while en tour, booked several eugagements for Farland.

The Serenader's Mandolin and Guitar Club, of Dallas, Texas, with the assistance of Mr. P. C. Gerhart gave their initial recital October 1st. The audience was a very large one, and represented the city's most critical talent. The club was organized less than a year ago, yet from the ease with which they conducted their first recital, it follows that in due time they will take rank as professionals.

SIGNOR PETTINE.

Sig. Pettine has been giving several dates in the New England States. At Lawrence, Mass., he was the star attraction at W. P. Hovey's concert. The *Lawrence Telegram* prints the following:

"At Hovey's annual musical recital the wonderful mandolin playing of Signor J. E. Pettine may appropriately be mentioned, first because the artist ranks so high in his masterly handling of that instrument as to stand in a class by himself. His work was a revelation of the possibilities of the instrument. His technique was truly wonderful."

At the Export Exposition, Philadelphia, Mr. Pettine was engaged as one of the soloists *The Philadelphia Record* prints the following criticism:

"At the Export Exposition, one of the most pleasing features of the musical program was the mandolin solo given by Signor Pettine who displayed remarkable technique, and all of the difficult parts of De Beriot's well known Frist Concerto were given with a skill hardly expected, when the limitations of the mandolin are taken into consideration. It is to be regretted that, owing to the acoustic defects, many of the audience could not hear."

BANJO SOLOS

Bay Park Schottische (Piano acc., 30c.), ... .20
La Tipica Polka (Carlos Curti) ..... .20
In Idle Moments Gavotte, ... .20
Loin Du Ball Waltz, B. and Piano, (Gillet), ... .60
Lokah Schottische (duet), ... .25
Pride of Michigan March and Two Step, ... .20
Mao Waltz, ... .15

BANJO ORCHESTRA

La Tipica Polka (Carlos Curti), Banjeaurine, ... .20
Piano Accompaniment, ... .30
Other Parts, ... .10
Seven Parts complete, ... 1.00
In Idle Moments Gavotte, Banjeaurine, ... .20
Piano Accompaniment, ... .20
Other Parts, ... .15
Seven Parts complete, ... 1.25

One or Two Mandolins and Guitar

The Street Fair March. Pride of Michigan Two Step. In Idle Moments Gavotte.
One Mandolin and Guitar, ... .30
Two Mandolins and Guitar, ... .50
Banjo Acc., 15c. Piano Acc., 30c.

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1-2 off is the discount to all

N. S. LAGATREE, Publisher

SAGINAW, MICH.

New Music for Clubs

BIG HITS

Mazzoni Waltzes, 2 M. & G. 60
Imperial Two-Step, 2 M. & G. 40
Imperial Two-Step, 2 B., 2 M. & G. . . .70
Silver King, S. & D., 2 M. & G. 40
Silver King, S. & D., 2 B., M. & G. . . .70
Piano accompaniment to all the above .25

The above are new and very easy with catchy airs played by big clubs (100 players) and all the small clubs. Sample copies will be sent to clubs at 50 per cent. off.

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B. A. BLOOMEY

Teacher of Banjo, Mandolin and Guitar.

999 Elm St., Manchester, N. H.

MENTION THE TEMPO

Jenning's Latest and Best.

The "HUSTLER" Galop,

(Medium Grade.)

A brilliant selection arranged for all combinations of

Banjeaurine, Banjos, Mandolins, Guitar and Piano accompaniment.

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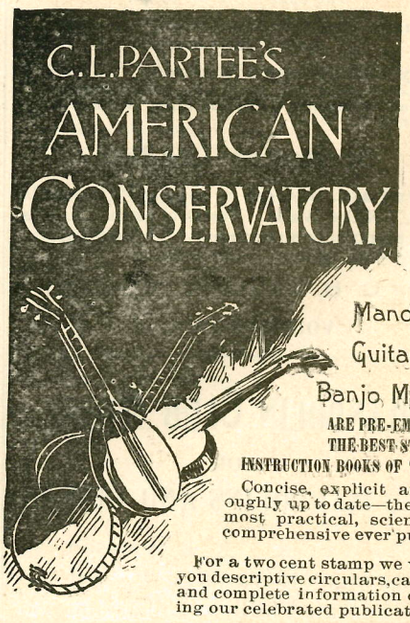

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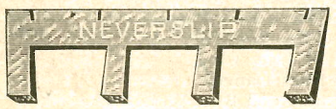

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KERRY MILLS,

Write of Whistling Rufus, At a Georgia Camp Meeting, Happy Days In Dixie, Rastus On Parade, Etc.

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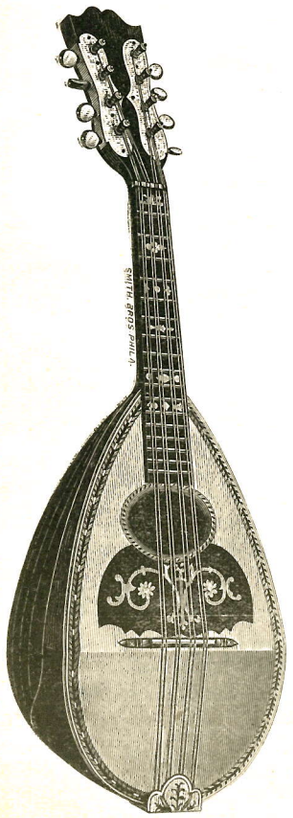

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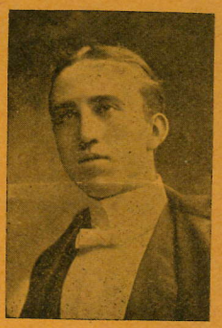

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